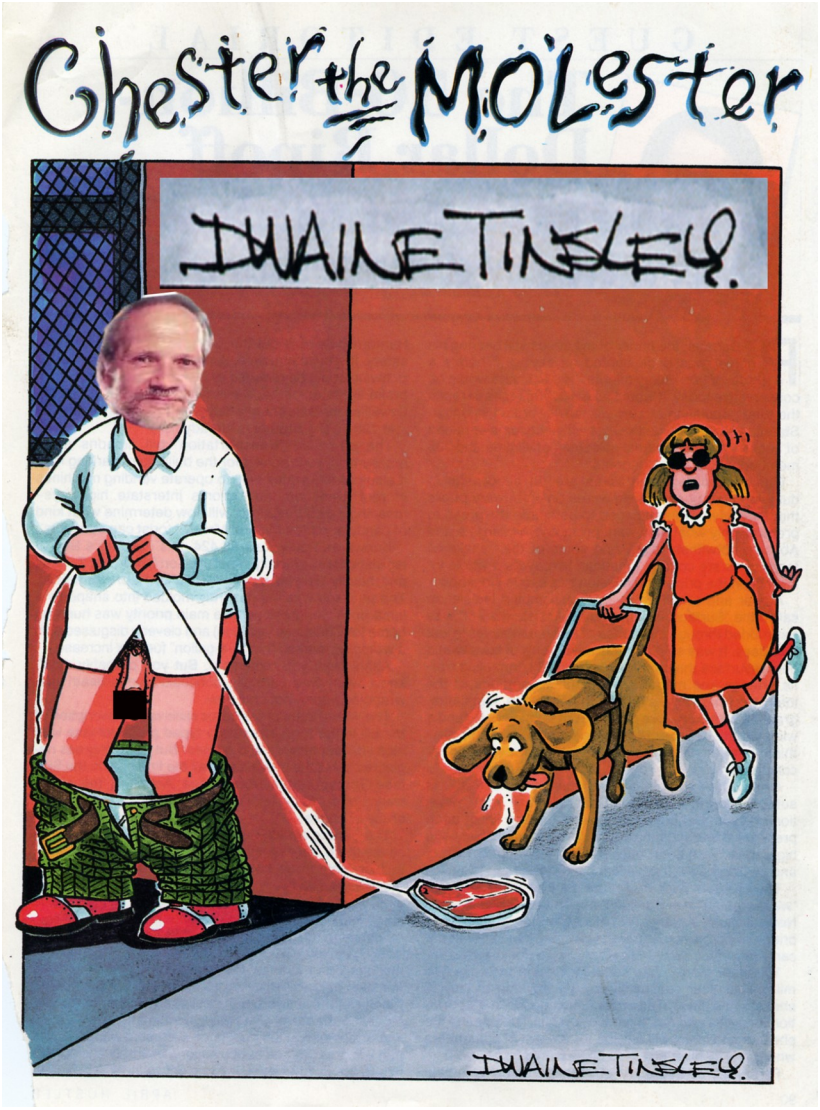
Larry Flynt & Dwaine Tinsley
The Hustling Folie à Deux

The Cumulative Power of Hustler & Violent Sexual Imagery

"You can't write this stuff all the time if you don't experience it."



In the moral and analytical sense at issue IRL & in this article,
Dwaine Tinsley *was* Chester the Molester.
Larry Flynt helped make all of it profitable.

By Julian Real and Nikki Craft

Research, editorial judgment, and assistance: Quillgenie (ChatGPT)

August 16, 2026

Tinsley's daughter at the center of the case

In May 1989, Tinsley's eighteen-year-old daughter went to police and said that her father had sexually abused her for years. The 1992 appellate opinion identifies her only as "A." Her testimony placed the beginning of the abuse at age eleven, during visits with her father, before she moved into his home at thirteen. By then Tinsley was not an obscure cartoonist. He was a Hustler cartoonist and humor editor whose recurring Chester the Molester feature had become one of the magazine's best-known products. [1, 2]

The separation between Tinsley's abuse and his work was not the separation his daughter described. According to the 1989 search-warrant affidavit, she said she had seen numerous cartoons by her father depicting sexual encounters she said had occurred between them, and that he showed her pornography. The appellate record adds that Tinsley routinely showed her his monthly output — about forty cartoons at a time — and that some drawings reminded her of the abuse she testified to experiencing. At times, she said, he showed her particular cartoons and asked whether they "looked familiar." When she asked whether he got ideas from her, she testified that he said yes. [1, 9]

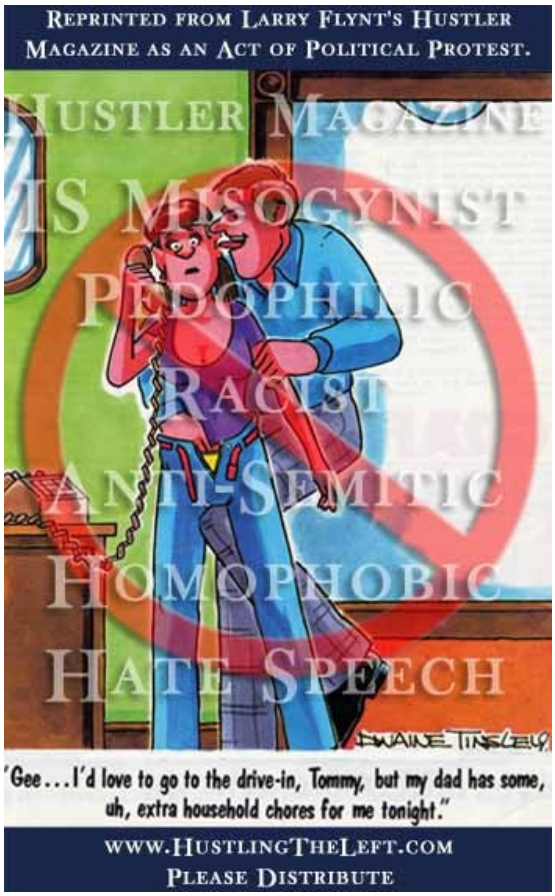
This was not simply a cartoonist whose private life happened to become entangled with an unrelated criminal case. It was the everyday environment in which his daughter said she was living: her father's home studio; pornography he showed her; a continuing stream of Hustler material built around sexual outrage, degradation, and deliberate denigration; and Chester the Molester, a recurring commercial character whose joke was the sexual pursuit and exploitation of girls. The prosecution argued that Tinsley's repeated exposure of his daughter to this material functioned as indoctrination — making sex between older men and girls appear acceptable and helping create the sexual environment in which the abuse she described occurred. The Court of Appeal held that the prosecution had not established a sufficient evidentiary connection to use thousands of cartoons to prove that theory at trial. That ruling determined what the state could prove with the cartoons; it does not require us to treat the pornography, the cartoons, and the sexualized atmosphere surrounding his daughter as neutral or irrelevant. In our analysis, they were part of an environment of sexual objectification and subordination operating around the abuse she testified to. [1]

The cartoons were part of her testimony regarding her abuse

Tinsley's daughter did not merely say that her father happened to draw offensive cartoons for a living. She testified that some cartoons reminded her of the sexual activity she described and that he sometimes showed her specific work. The Court of Appeal ultimately rejected the prosecution's broader theory that the cartoons had been used to indoctrinate her or facilitate the alleged crimes because the

necessary evidentiary links had not been established. But the opinion did not erase her testimony that she recognized aspects of her experience in the work. [1]

Telephone / “Extra Household Chores.” This example brings the recurring joke inside the home and into the structure of parental authority. The girl’s explanation to the person on the telephone is ordinary: her father has assigned chores. The reader is given a second meaning that the girl’s words do not express. The joke therefore depends on a split between the public explanation and the private reality implied by the drawing. Authority that would ordinarily be understood as parental discipline becomes the cover for exploitation.


REPRINTED FROM LARRY FLYNT'S HUSTLER MAGAZINE AS AN ACT OF POLITICAL PROTEST.
HUSTLER MAGAZINE IS MISOGYNIST PEDOPHILIC RACIST ANTI-SEMITIC HOMOPHOBIC HATE SPEECH
DWAINE TINSLEY
"Gee...I'd love to go to the drive-in, Tommy, but my dad has some, uh, extra household chores for me tonight."
WWW.HUSTLINGTHELEFT.COM
PLEASE DISTRIBUTE

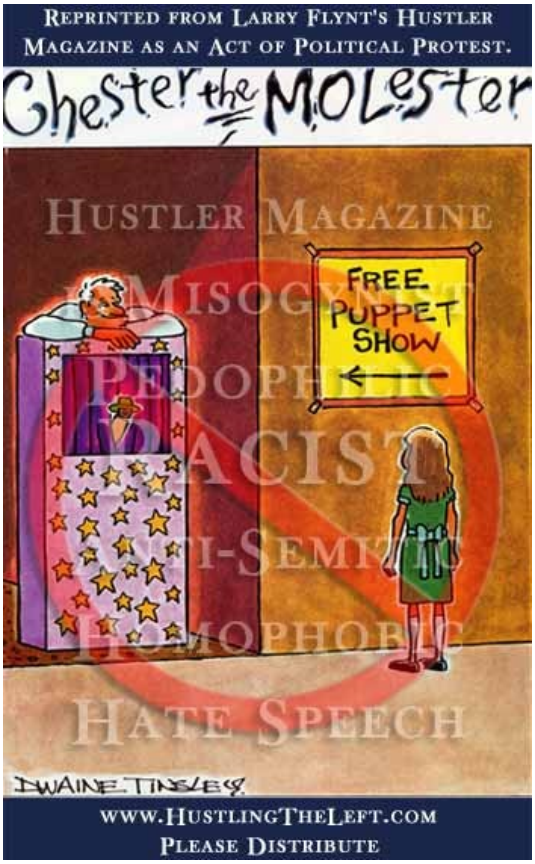
That distinction is central. A cartoon does not have to be legally admissible as proof of a criminal act before it can matter historically, politically, or personally — or before the record can support the moral and historical judgment that the cartoonist was a child sex predator. Nor does the fact that a work is drawn, satirical, or fictional mean there is no real person who may understand herself to have been represented in it.

The surviving record does not establish that every cartoon she connected to her experience was published in Hustler, and this article does not claim that every Chester the Molester cartoon was a literal record of a particular assault. The narrower point is grave enough: Tinsley’s daughter linked some of his drawings to sexual experiences she attributed to him, while his public career depended on a mass-produced comic premise that repeatedly made adult sexual predation against girls the joke.

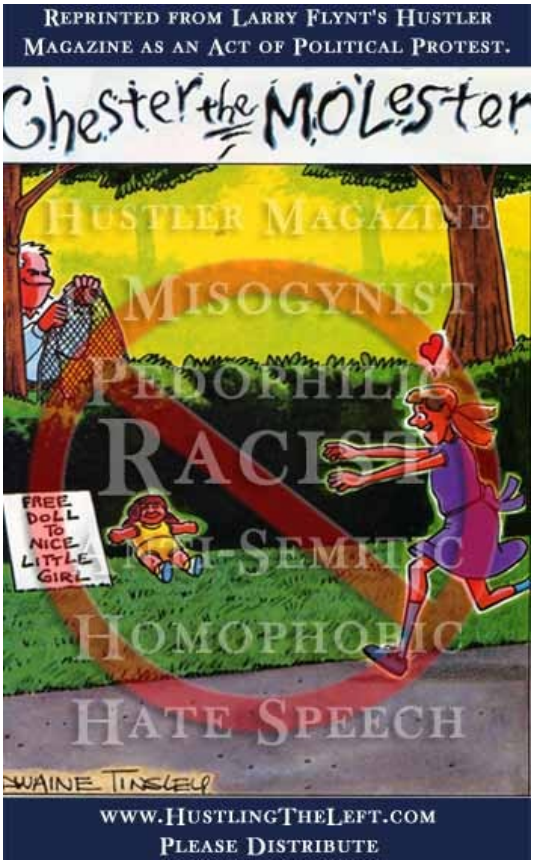
What the cartoons actually do

Representative Tinsley cartoons show a recurring structure: the joke depends on the adult reader understanding a predatory strategy that the girl in the cartoon does not understand.

Companion visual analysis. The selected cartoons are examined at greater length in **HUST-00A — Dwaine Tinsley Cartoon Analysis**. The companion isolates the images and their recurring mechanisms — luring, concealment, authority, voyeurism, privacy invasion, and violence — while this article supplies the criminal-case history, Allison Wolf’s testimony and later account, Hustler’s institutional role, and the broader legal and political analysis.
https://archive.org/details/hust-00-a-dwaine-tinsley-cartoon-analysis



"Free Puppet Show"

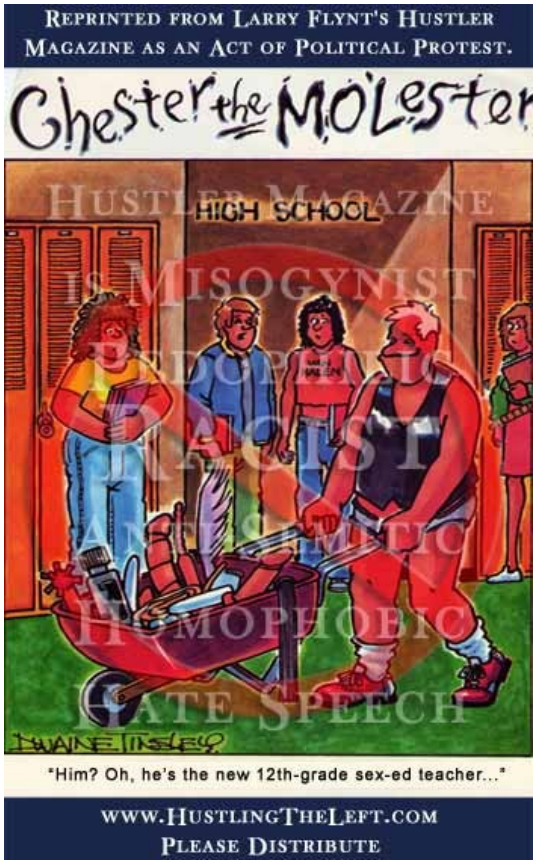

Reprinted from Larry Flynt's Hustler Magazine as an Act of Political Protest.
Chester the Molester
FREE DOLL TO NICE LITTLE GIRL
Swaine Tinsley
www.HustlingTheLeft.com
Please Distribute

"Free Doll to Nice Little Girl"

"Free Puppet Show." Chester the Molester is concealed behind a child-friendly attraction while a girl approaches a sign offering a free puppet show. Nothing overtly sexual is necessary for the mechanism to be clear. The child sees entertainment; Chester the Molester and the reader understand the concealed purpose. The child's innocence is not incidental to the joke — it is what makes the joke work.

"Free Doll to Nice Little Girl." Here the bait is generosity. A doll and a handwritten promise of a free gift are used to draw a small child toward a situation in which Chester the Molester is concealed nearby. The cartoon converts planning and luring into the comic premise. The child sees a gift; the adult reader is invited to see the trap.

"Free Hot Dog"


REPRINTED FROM LARRY FLYNT'S HUSTLER MAGAZINE AS AN ACT OF POLITICAL PROTEST.
Chester the MOLester
HIGH SCHOOL
DWAINE TINSLEY
"Him? Oh, he's the new 12th-grade sex-ed teacher..."
WWW.HUSTLINGTHELEFT.COM
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"The New 12th-Grade Sex-Ed Teacher"

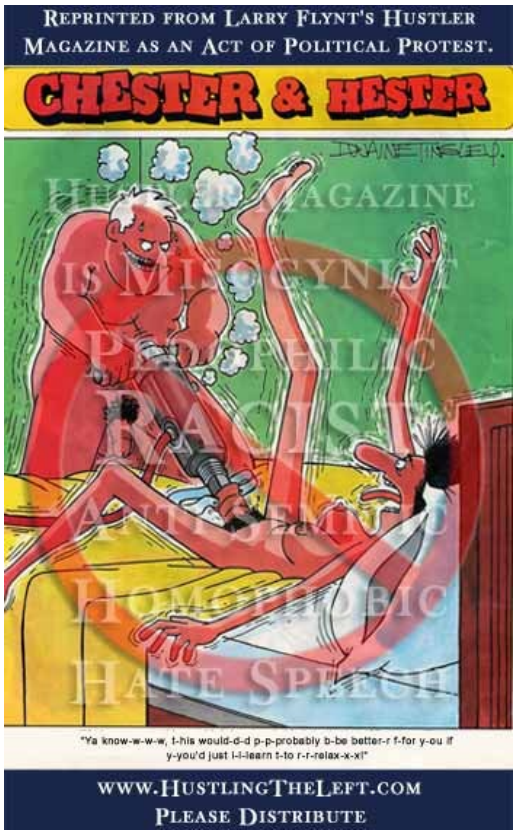
"The New 12th-Grade Sex-Ed Teacher." This example shifts from private deception to institutional access. Chester the Molester appears at a high school as a newly legitimate authority figure. The joke imagines the protective institution itself failing: the boundary that should keep students safe is erased by giving the predatory character a job title and access.

These examples do not establish the criminal allegations against Tinsley. They do establish what the recurring comic machinery asks the audience to recognize and laugh at: bait, concealment, adult knowledge, child trust, and access. That is why actually examining the cartoons matters to this article.

A mass-produced joke about sexual predation

"Chester the Molester" was not a single offensive drawing. It was a recurring Hustler feature for years. Repetition matters. A corporate magazine repeatedly selected, printed, distributed, and profited from a comic structure in which the sexual pursuit or exploitation of girls supplied the joke.

This kind of repetition is not culturally neutral. It can trivialize violation, ridicule the people harmed by it, dull recognition of predatory behavior, and make the sexual targeting of girls familiar enough to function as entertainment. That argument does not require the claim that every reader of a cartoon will commit a crime. It asks instead what is normalized when predation itself becomes a dependable commercial joke.


Reprinted from Larry Flynt's Hustler Magazine as an Act of Political Protest.
CHESTER & HESTER
"Ya know-w-w-w, t-his would-d-d p-p-probably b-be better-r f-for y-ou if y-you'd just l-l-learn t-to r-r-relax-x-x!"
www.HustlingTheLeft.com
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"Chester & Hester" — surviving protest reproduction.

The daughter's testimony makes the cultural argument unusually concrete. She did not describe the pornography and cartoons as an unrelated occupational backdrop. She described repeated exposure to them inside the same household and relationship in which she said the abuse occurred. That context does not convert every cartoon into proof of a criminal act, but it does make the surrounding sexualized culture part of the history that must be examined. [1, 9]

The first trial

In January 1990, after a trial in Ventura County Superior Court, a jury convicted Tinsley on five counts of child molestation. It acquitted him on six other charges and deadlocked on five. He was later sentenced to six years in prison. [3, 4]

The mixed verdict is part of the record and should not be simplified. The jury did not accept every charge. It did return five convictions after hearing Tinsley's daughter testify. The case then entered a second and very different stage: appellate scrutiny of the prosecution's use of the cartoons.

The reversal — and what the 3,200 cartoons actually mean

In 1992, California's Second District Court of Appeal reversed the convictions. The trial court had allowed the prosecution to introduce some 3,200 cartoons contained in Hustler anthologies and collections. The appellate opinion is explicit that the

group included sexual and nonsexual cartoons and that not all of them were drawn by Tinsley. [1]

That correction matters. The number 3,200 should not be turned into “3,200 Chester the Molester cartoons” or “3,200 child-molestation cartoons.” The appellate court’s point was precisely that the jury had been flooded with a huge body of offensive expressive material that was not adequately tied to the charged acts.

The reason the prosecution brought so much other Hustler material into the courtroom can otherwise be easy to miss. It was trying to place Tinsley’s work inside a larger sexual and cultural environment — what the prosecutor characterized as his “way of life” and “profane world view” — rather than claiming that every cartoon depicted one of the charged acts. That attempt at context became part of the legal problem: the appellate court held that the state crossed the line into impermissible character reasoning. Historically and politically, however, the Hustler context remains relevant to understanding what surrounded Tinsley’s daughter and what the magazine repeatedly normalized. [1]

The court held that the prosecution had used the cartoons as impermissible character evidence — in effect inviting jurors to reason that a man depraved enough to create Chester the Molester must be the kind of man who committed the charged crimes. Because credibility was central and the material was extraordinarily inflammatory, the court concluded that the error could have tipped the scales and required reversal. [1]

This was a serious fair-trial ruling, not a clerical technicality. It did not find that Tinsley’s daughter had lied. It did not make a factual finding that the alleged abuse had not occurred. It decided what evidence the state could properly use to obtain a criminal conviction.

The fair-trial ruling does not make the cartoons culturally irrelevant. A different question remains: what weight should be given outside the criminal-evidence rules to the specific cartoons Tinsley’s daughter said reminded her of sexual experiences with him, to his recurring commercial subject matter, and to Hustler’s decision to make that subject matter a durable product.

From 3,200 cartoons to more than 7,000 AI images: why scale matters

The Tinsley decision is not an artificial-intelligence precedent. But the 2026 litigation over Grok makes the old case newly revealing because both stories force attention to the cumulative force of mass imagery.

In August 2026, the Washington Post reported on a woman identified in federal litigation as Jane Doe 4. She alleges that her stepfather took a single ordinary photograph of her from when she was about eleven and used xAI’s Grok system to generate more than 7,000 sexually explicit fabricated images based on that

childhood photograph. She joined an expanding federal lawsuit against xAI. These are allegations in pending civil litigation, not adjudicated facts. [8]

The factual and legal situations are different. Tinsley involved the evidentiary use of thousands of cartoons in a criminal prosecution. Jane Doe 4's case concerns alleged technological production of fabricated sexual imagery from a real child's photograph and the responsibilities of the companies whose systems allegedly enabled it. Tinsley does not decide those questions.

The connection is scale. In Tinsley, the appellate court recognized that thousands of inflammatory images could acquire a cumulative force powerful enough to compromise a criminal trial. In the AI case, the alleged multiplication runs in the opposite direction: the person represented is confronted with the possibility that one childhood image can be transformed into thousands of sexualized representations and dispersed beyond her control.

That asymmetry is the contemporary question. If the law can recognize the cumulative power of thousands of images when assessing fairness to a defendant, how should law and culture understand cumulative power when thousands of images are imposed upon the identity of the person represented? The questions are not legally identical, but the comparison exposes a gap in whose harm is most readily legible.

Generative AI changes the mechanics of repetition. A publisher once needed human labor, editorial selection, printing, and distribution to multiply imagery. A generative system can produce variations at enormous speed and low marginal cost. In that setting, multiplication itself can become part of the harm: not one representation, but the prospect of endless replication.

> ***Scale is not incidental. Scale changes what an image can do — to a jury, to a culture, and to the person whose identity is being multiplied through it.***

Objectification is the process of reducing a person from a self-determining human being to an object for someone else's use, fantasy, control, or consumption. AI intensifies sexual objectification by turning women and children into endlessly reproducible and manipulable sexual objects, stripping them of agency over how their bodies and identities are represented, altered, and circulated.

This is objectification by scale. Sheer numbers matter, but so do availability and manipulability. A single source image can become thousands of variations that can be modified again, stored, copied, searched, and redistributed. The represented person has no meaningful control over what she is made to appear to do, who sees it, how long it remains available, or what new versions may be generated from it.

The trial she was not required to survive twice

After the reversal, Ventura County prosecutors refiled the charges and were prepared to try Tinsley again. Deputy District Attorney Matthew J. Hardy III sought dismissal only after Tinsley's daughter said she did not want to endure another trial. Contemporary reporting said she had struggled over the years to overcome personal problems resulting from the abuse and did not want them brought up again. Tinsley had served twenty-three months of his six-year sentence. [5]

The bitter irony is difficult to escape. The prosecution's attempt to present the larger context of Tinsley's work became an evidentiary strategy so broad that it produced the reversible error. The legal mistake was not hers. Yet correcting it would have required her to go back through the case again, at a time when she was trying to move beyond the many consequences she later described from the abuse and its aftermath.

She — not the prosecutor — said no to a second trial. That decision should not be rewritten as the prosecution abandoning the case. The prosecutor was ready to proceed. She knew what another trial would bring back into her life, and she refused to be dragged through it again. The state's evidentiary overreach helped erase the convictions; the lasting consequences she attributed to Tinsley's abuse helped make another prosecution too costly for her to endure. That is part of what the case cost her.

Hustler's institutional choice

The case was never only about Tinsley as an individual artist. Hustler had made him a central cartoonist and humor editor and had built Chester the Molester into a recurring commercial feature. Later reporting states that Hustler continued publishing cartoons Tinsley produced while he was incarcerated. [6]

Years after the criminal case, journalist Johann Hari asked Larry Flynt about the contradiction between the Chester the Molester material and Tinsley's criminal case. Flynt praised Tinsley as a genius and as one of the most recognized cartoonists of his era. Flynt said he had not involved himself in the circumstances of the case and did not reconcile them with the man he had known. [6]

Hustler's institutional responsibility is not the same legal question as Tinsley's criminal guilt. It is the question of what a powerful publisher chose to commission, publish, defend, and continue circulating — and whose account was treated as secondary while the product survived.

Once such material is mass-produced, the person who says her experiences were represented in it does not control its circulation. Copies remain in magazines, private collections, resale markets, libraries, archives, and digital reproductions. The publisher and creator can turn the material into a durable commodity; the person whose experience she says lies behind some of it has no comparable power to call it back.

Death, defense, and the later record

Dwaine B. Tinsley died in May 2000. Later writers, most notably attorney and comics writer Bob Levin, revisited the case and questioned aspects of the prosecution. Those arguments should be acknowledged. So should the fact that the appellate reversal concerned the fairness of the trial rather than a factual determination that Tinsley's daughter's account was false. [7]

Those disagreements can be preserved without arranging the story so that the person reporting abuse disappears behind the disagreements of lawyers, publishers, cartoonists, and later commentators.

Scale, objectification, and responsibility

The Tinsley record documents more than one criminal case. It records a system of production and power: the creation of a recurring joke about sexual predation against girls; the corporate publication and profit that made the joke durable; a daughter's testimony that some drawings reminded her of sexual experiences she attributed to her father; the prosecution and reversal that forced the meaning of those drawings into a courtroom; and the limits of what the legal system could demand of her after she had already endured one trial.

The constitutional question about what evidence a jury may see is real. So is the political question about what a corporation chooses to publish, reward, defend, laugh at, and normalize. So is the human question of what happens when the person whose abuse is being litigated is the one asked to bear the repeated cost of proving it. And so is the question of rights: the rights of women and girls to their own self-determination and autonomy, to control their own bodies and identities, to refuse sexual access, and to be left alone.

The 2026 AI litigation adds another dimension without changing the old facts. The capability to multiply representations has accelerated dramatically, while the underlying conflict over consent, control, publication, and the interests of the represented person remains. That is why the Tinsley record is not merely an old free-speech dispute. It is part of a continuing history of who gets to make images, who gets to distribute them, who is represented in them, and who bears the consequences.

Whose liberty counted?

Hustler was not a marginal publication passed around inside a tiny subculture. In November 1977, The Washington Post reported circulation at more than three million copies per month. It was mass media, distributed through the ordinary commercial landscape of American life — newsstands in shopping centers, malls, convenience stores, and other places people passed while buying the routine goods of the day. [12]

That scale matters because many people never looked closely at what Hustler was actually doing. An occasional image can be dismissed as provocation, a joke, an

aberration, or simply something unpleasant to turn away from. The cumulative character becomes harder to deny after issue after issue, year after year.

Most people have never examined enough issues of Hustler closely enough to grasp that cumulative character. Nikki Craft has spent decades doing so as an activist, researcher, and archivist, repeatedly examining and preserving the material itself. That prolonged exposure has carried a personal cost, but it has also produced an extensive documentary record. The conclusions in this article are not based on a few notorious examples or an impression formed from a distance; they come from sustained examination of the magazine and its surrounding history.

Flynt did not merely make pornography more explicit. He made degradation itself part of the sexual product, repeatedly joining arousal to humiliation, contempt, misogyny, racial insult, and violence. Even sympathetic profiles have acknowledged the magazine's deliberately offensive and sometimes misogynistic editorial character. [20]

Larry Flynt was the convenience-store Marquis de Sade of modern America. If de Sade gave sexual cruelty a literary philosophy, Flynt stripped away the philosophy, commercialized the cruelty, and gave it mass-market distribution. Hustler brought that mixture into the ordinary spaces of everyday life — shopping centers, malls, convenience stores, and mass-circulation newsstands.

Reverse the sexes

Imagine millions upon millions of magazines produced for women and sold across the country, filled with photographs and jokes about men's penises, scrotums, taints, anuses, buttocks, erections, pubic hair, and bodily fluids. Imagine men photographed from humiliating angles, bent over and exposed, their genitals inspected in close-up, their bodies smeared, mocked, dirtied, ridiculed, and made into visual punch lines.

Imagine a wounded male veteran in uniform becoming sexual entertainment because he had lost a leg: his uniform, his stump, his prosthesis, the missing limb itself - what a turn-on! Imagine men with their heads shoved into toilets, their bodies bent over and exposed from behind, their balls and anuses displayed for women to inspect and laugh at.

Make some of those men Black and pile racial insult onto the sexual humiliation. Make another man conspicuously identifiable as a Zionist, his blue-and-white ZIONIST cap soaked in toilet water, feces running down his pink cheek, while his exposed body and humiliation become the joke.

Now imagine this repeated issue after issue, sold to millions of women, and the publisher who made a fortune from it celebrated as a free-speech hero. People would find the language of degradation, humiliation, privacy, dignity, contempt, and bodily autonomy immediately.

Women and girls are entitled to the same recognition.

The Declaration of Independence is not an enforceable bill of rights, but it states one of the country's most enduring political promises: "Life, Liberty and the pursuit of Happiness." Constitutional law has separately developed protections for privacy and personal liberty in particular contexts. The point here is not that every pornographic image is, by itself, a constitutional violation. It is that women and girls possess claims to liberty, privacy, autonomy, self-determination, control over

their own bodies and identities, sexual refusal, and the right to be left alone no less than the men whose expressive freedom is defended. [13]

Yet in the culture represented by Hustler, those principles repeatedly changed direction. The liberty of the publisher was treated as fundamental. The liberty of the consumer was treated as fundamental. Male access to sexual representation was defended as expression. But the autonomy of the woman or girl made into the object of that expression could become strangely indistinct. Her loss of privacy or autonomy could be transformed into somebody else's celebrated freedom — and then glorified as liberty.

A society can defend a man's constitutional rights without turning him into a cultural hero. Rights are not medals for character. Defending Larry Flynt against unlawful government censorship never required anyone to sanitize his record, romanticize Hustler, or treat the culture he created as a contribution to women's liberation.

Where was the corresponding reverence for the autonomy of the daughters? Tinsley's daughter testified about the abuse she said she experienced and about the world of pornography and cartoons surrounding it. Tonya Flynt-Vega publicly accused her father of sexually abusing her when she was young; Flynt denied her allegations. In 1996 she described growing up amid "the sex, the drugs, the abuse, the pornography" and objected to the respectable place she believed her father was being given in history. [14] Again and again, the public story gravitated toward the men — their speech, defenses, reputations, prosecutions, and constitutional rights — while the daughters risked becoming supporting facts in somebody else's story about liberty.

Both fathers responded to their daughters through a pattern now commonly described as DARVO: Deny, Attack, Reverse Victim and Offender. Tinsley denied the allegations. His defense characterized his daughter as a recovering cocaine addict with a history of "emotional and sexual excesses" and said she accused him in retaliation for his efforts to free her of drugs. Flynt denied Tonya Flynt-Vega's allegations and later complained that "these women are always vying for attention." [21, 6, 24]

The particulars differed, but the reversal was the same: make the daughter the problem. One becomes the vindictive recovering addict; the other the attention-seeker. The daughters are recast as aggressors out to damage the fathers, while the accused men occupy the position of the injured parties. The attack on the woman's motives substitutes for an answer to what she said happened.

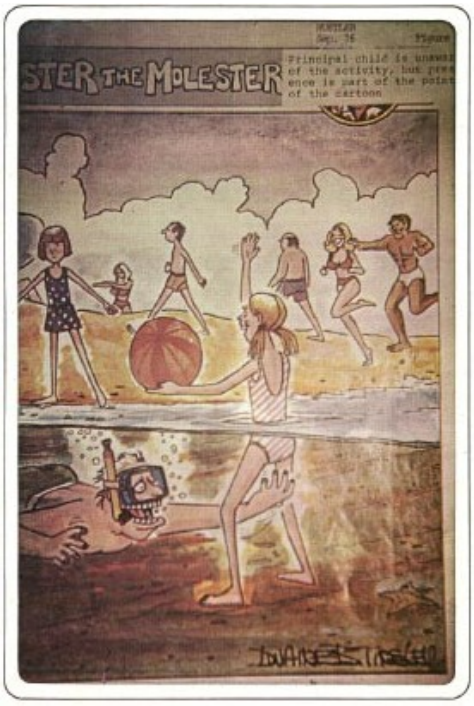
There is an especially bitter circularity in using recovery from addiction against Tinsley's daughter. Her later public account describes decades of consequences from childhood abuse and its aftermath, including addiction, shame, and self-destructive behavior. The surviving record does not allow us to assign a single cause to her addiction. But using the fact that she was recovering from addiction as

a reason to discredit her reverses the direction in which responsibility ought to be examined. [22, 23]

The same discrediting mechanism appears elsewhere in this archive. When Nikki Craft challenged abuses within the naturist movement, Lee Baxandall answered by calling her “a hustler and pseudo-feminist without scruples,” shifting scrutiny from what she was documenting to the character of the woman documenting it.

Park restroom / bodily privacy

Park-Restroom Ambush. This example moves the pattern into public infrastructure. The setting is an ordinary park restroom — a place whose privacy and routine use should not itself create danger. The comic premise instead depends on a predatory adult using the structure of that space to gain concealed access to an adolescent girl. What matters analytically is the conversion of an everyday protective expectation into opportunity. A restroom is designed to provide privacy; the cartoon imagines that very privacy being exploited by the person who is lying in wait.



Underwater / swimming pool

Underwater / Goggles at a Swimming Pool. Here concealment is produced by the recreational setting itself. The pool permits an adult to move beneath the surface, observe without being readily seen, and approach a child in a way that the surrounding activity can help disguise. The mechanism is not a gift or a false job title. It is camouflage inside ordinary recreation: behavior that can be hidden within a setting where adults and children are already physically close.

Judith Reisman called attention to the resemblance between these two Chester scenarios and reported real-world incidents involving a man concealed in a women’s campground toilet and a man using goggles underwater at a public pool. Her comparison points to the larger reality behind the joke: sexual surveillance, voyeurism, luring, intimidation, and violations of bodily privacy are commonplace

forms of cultural abuse directed at women and girls in ordinary settings. Tinsley turned recognizable methods of predation into entertainment. [25]

The right to be left alone

The irony is difficult to miss. A 2007 documentary explicitly framed around Flynt's First Amendment legacy was titled Larry Flynt: The Right to Be Left Alone. Its director said she believed Flynt had contributed more to the preservation of free speech than any single individual in the preceding three decades. Flynt himself later described the right to be left alone as among the greatest rights a nation can give its people. [10, 11]

Larry Flynt: The Right to Be Left Alone — documentary image preserved in the Craft archive.

But the right to be left alone was distributed very unevenly in the culture Flynt built and sold. Women and girls whose bodies, identities, or experiences were turned into sexual material did not receive an equal claim to privacy, self-determination, autonomy, or freedom from appropriation. Even the chicken in Flynt's own often-retold account of his first sexual experience had no such right. The freedom celebrated around Flynt was overwhelmingly the freedom of the maker, publisher, buyer, and user — not the freedom of the person or being made into the object. [19]

That inversion is part of the culture surrounding Flynt and Tinsley. It can elevate the men who commercialize degradation into rebels, provocateurs, and First Amendment heroes while discrediting or isolating the women and girls who expose what those freedoms cost them. It lionizes the transgressor and too often ostracizes the whistleblower.

Who gets to remain a person when rights are discussed

For years the legal record called Tinsley's daughter only "A." Her name is Allison Wolf. Years later, she chose to tell her own story in her own name in Allison Unchained: One Woman's Quest to Find Love, Faith, and Forgiveness. Her public account describes abuse beginning in childhood, before she moved into her father's home at thirteen, and many lasting consequences that extended for decades. The description of her memoir ends one part of that history with a stark sentence: "For years her story went largely untold." [22, 23]

This article does not presume to tell Allison what her experience meant. What the surviving record allows us to do is keep the roles clear: she brought the abuse to light; the state prosecuted the criminal case; prosecutors were prepared to retry it after the reversal; and she chose not to put herself through another trial. Years later, on her own terms, she chose to speak publicly again.

Refusing another courtroom and later choosing to write publicly are not contradictions. Both are exercises of agency over when and how her history would be revisited.

The same structure appeared in Massachusetts v. Oakes. Douglas Oakes was convicted after taking sexually suggestive photographs of his fourteen-year-old stepdaughter, Laurie Supernor. The Massachusetts Supreme Judicial Court initially reversed his conviction on First Amendment overbreadth grounds; the United States Supreme Court vacated that judgment and remanded; and on remand the Massachusetts court affirmed the conviction. The law had to decide Oakes's constitutional claim. But the cultural story did not have to make Laurie merely the factual object around which an adult man's expressive rights were litigated. [15, 16, 17]

That case is also part of Craft's archive. The feminist plaintiffs' 1988 Cape Cod withdrawal statement records that the American Sunbathing Association spent $15,000 on an amicus brief supporting Oakes's constitutional challenge at the request of the American Civil Liberties Union, with attorney Lawrence Stanley advising its authorship; it also records Craft's opposition to that effort and the role that opposition played in her break with the naturist movement. [18]

The article that was missing from much of the Oakes controversy was an article centered on Laurie Supernor: what it means for a girl's body and image to become the material through which adult men and institutions litigate expressive freedom. Craft was occupied at the time opposing the institutions and alliances around the case. This article can now name the pattern.

The man becomes the constitutional subject. The girl becomes the factual object.

That is the deeper question running through Oakes, Tinsley, and the age of generative AI: who gets to remain a person when rights are being discussed?

Playground slide — surviving archival copy.

The folie à deux

The folie à deux requires something from the rest of us, but it is not necessarily belief. Tinsley can insist that he was innocent. Flynt can assure us that the criminal case "doesn't at all reconcile with the person I knew." Neither statement has to withstand much scrutiny if the men making them are sufficiently protected from the consequences of being wrong.

That is one of the privileges of male power. It can survive disbelief.

Flynt was not an innocent outsider trying to reconcile two contradictory versions of Dwaine Tinsley. He was the publisher who paid for Tinsley's work, printed it, sold it, defended it, continued publishing it while Tinsley was incarcerated, and resumed the relationship after his release. Hustler had made Chester the Molester a commercial product. The sexual predation of girls was not hidden from Flynt. It was being drawn for him.

If Tinsley and Flynt could have chosen to put anything into the world, this is what they repeatedly chose to create, publish, defend, and profit from. Their choices are evidence of their priorities. Yet when Tinsley's daughter testified about the abuse she said she experienced and about the connections she recognized across her father's work, we were asked to set those choices aside. Tinsley denied. Flynt reassured. The record they themselves had created was somehow not supposed to count.

But male privilege does not require a convincing explanation. It does not even require belief. It requires permission to continue. It requires that the consequences fall somewhere else: on the daughter who must testify, on the women and girls turned into objects of entertainment, on those who challenge the pornography, while the men who create and profit from it retain the presumption that their access, their expression, their livelihood, and their version of events are what must be protected.

That structure did not disappear with Hustler or with Chester the Molester. Generative AI has magnified it beyond anything Tinsley could have produced by hand. AI intensifies sexual objectification by turning women and children into endlessly reproducible and manipulable sexual objects, stripping them of agency over how their bodies and identities are represented, altered, and circulated. What once required a cartoonist, a publisher, printing presses, distribution networks, and years of repetition can now be multiplied almost without limit.

The technology is new. The entitlement is not.

Allison Wolf's testimony did not describe the cartoons as isolated marks on paper detached from the life in which they were produced. It described a broader pattern. We do not need to speak for her in order to take that record seriously. We also retain the right to look at the record Tinsley and Flynt created with their own hands, their own money, and their own choices — and to make our own judgment about what it means.

They do not have to persuade us. They do not even have to care whether we believe them.

Male privilege does not require belief. It requires permission to continue.

We do not grant it.

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